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Riana is Perhaps the Most Interesting Character in Arms and the Man

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بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

﴿ وَكَذٰلِكَ نُوْصِرُ الْاٰیٰتِ وَلِيَقُوْلُوْا دَرَسْتَ وَلِنُبَيِّنَهُ لِقَوْمٍ يَعْلَمُوْنَ ﴾

[الأنعام: 105]

{ Thus We explain variously the Verses so that they (the disbelievers) may say: "You have studied (the Books of the people of the Scripture and brought this Quran from that)" and that We may make the matter clear for the people who have Knowledge....}
(Al-An'ām: 105)

Dedication

This study is wholeheartedly dedicated to

our beloved parents

our brothers & sisters

Acknowledgments

Our thanks is presented fist to our Almighty Allah, SWT, for giving us power, strength, and patience .

Our supervisor, Asst. Inst. Mayada Khudhair Yass , for her guidance and for giving us the golden notes . Without her, this research would not be completed .

Abstract

This paper is an attempt to highlight on the concept of lexical relation. The paper begin with a brief introduction to the problem addressed and the main. aim behind writing the paper. The paper also presents a brief introduction framework of the main lexical relations in English with examples.

The structure of the lexicon is reflected in regular and productive patterns of form-meaning mappings and semantic relations among these. We discuss well-known relations like hyponymy and polysemy and additional relations encoded in the lexical database Word Net, which strives to represent word meanings entirely in terms of semantic relations. We present evidence for relations in the mental lexicon from psycholinguistic experiments and co-occurrence patterns in corpora. An exhaustive inventory of relations and their universality across natural .

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Introduction

George Bernard Shaw (1856–1950) was one of Britain's most well-known intellectuals in the early twentieth century. His interests were wide-ranging, encompassing everything from music and theater to politics and philosophy. In all of the fields in which he worked, he made major contributions. Shaw labored hard until his death, at the age of 94, in 1950. "As long as I live, I must write," Shaw declared in the prelude to *Buoyant Billions* (one of his last plays, completed when he was over ninety).

Shaw was a passionate socialist, a brilliant, though contentious dramatist, an imaginative theatre director of his own work, and an influential commentator on current music, drama, and fine art, according to one researcher. He displayed an insatiable desire to change current social situations, stale theatrical norms, and outworn creative orthodoxies in all of his endeavors" (Macdonald, 2006: 1).

By the end of the nineteenth century, Bernard Shaw (also known as G.B.S.) had had such an impact on British culture that, according to his biographer Stanley Weintraub, "he owned the best-known initials in England" by the beginning of the twentieth century (Weintraub).

In 1925, Shaw received the Nobel Prize for Literature. Shaw's "unorthodox beliefs, his humour, and his love of paradox have become an institution," according to the *Oxford Companion to English Literature* (1993), and the term "Shavian" is frequently used to denote these elements of his writing.

Chapter one

1. Bernard Shaw: Life

Bernard Shaw was born in a middle-class Protestant family in Dublin, Ireland, in July 1856. His father, George Carr Shaw, was an alcoholic who failed in business, while his mother, Elizabeth Shaw, aspired to be a singer. Bernard Shaw was primarily left to his own devices as a child, receiving minimal parental attention. He had a subpar education and was mostly self-taught. His mother instilled in him a passion of music, and he went on to learn a great deal about it. His mother relocated to London to pursue her musical career and left the family. In 1876, he moved to London with his mother after working as a junior clerk in Dublin for a few years. He began his literary career in London by attempting to write a novels and music criticism. He desperately needed a source of income and while “waiting for responses to job applications, Shaw procured a reader’s ticket to the British Museum. It became his informal university, and because it was home to radical intellectuals, became Shaw’s informal club.” (Weintraub, “George Bernard Shaw”).

He also wrote theatre criticism, and William Archer, a drama writer, helped him get work as a reviewer. He quickly established himself as a discerning music and drama critic on the London art and theatre scene. He contributed critical essays to a variety of newspapers and magazines, including the Dramatic Review. Shaw was also known for being a gifted orator, and he presented several talks.

"The 1880s were the decade in which Shaw found himself personally and professionally," according to his biographer Stanley Weintraub.

During this time, he became a socialist, a writer, an orator, and an arts critic, penning reviews for *The Pall Mall Gazette*, *The World*, and *The Saturday Review* on a regular basis, as well as beginning his career as a playwright (Weintraub, "George Bernard Shaw").

Shaw also became a political activist and a leading member of the Fabian society. He was a regular speaker on BBC for several years. Shaw married Charlotte Payne- Townshend, an Irish political activist in 1888 and they lived together till her death in 1945. Shaw died in 1950, as a rich, famous and successful writer, at his home, 'Shaw's Corner' in the village of Ayot St. Lawrence (Drabble ,1993)

2. Bernard Shaw and Socialism

Shaw became intimately interested in the activities of the Fabian society in the 1880s. The Fabian Society was founded in 1884, and its members included some of the most renowned left-wing philosophers of the late Victorian era. Political thinkers such as George Bernard Shaw, Sidney Webb, and Annie Besant contributed pieces to *Fabian Essays*, which was published in 1889. The Fabians abandoned violent revolutionary techniques in favor of entering local government and transforming society through trade unionism (www.fabians.org.uk).

Shaw's association with the Fabian Society left an indelible effect on his political and social outlook. As his biographer points out, as a socialist, he believed in equality of opportunity and the potential of realizing the human desire for a better life through social change (Weintraub, (" Bernard Shaw")). Shaw remained a socialist all his life and most of his plays have socialist themes and sub-texts. His socialist perspective colors his

critique of the rigidities of the British class system and of the capitalist order in almost all his writing.

Shaw maintained a persistent attack on the inequalities of the capitalist system throughout his different literary pieces, such as *Fabian Essays* (1889), *The Intelligent Woman's Guide to Socialism and Capitalism* (1928), and *Everybody's Political What's What* (1944), according to Grene (1983). (135). Throughout his life, he supported a variety of social causes, including women's rights, and was a proponent of income equality, the abolition of private property, and improvements to the voting system (Drabble, 1993: 892).

The majority of his plays are based on social themes and concerns. Shaw spent virtually his whole life in England after arriving in London in 1876. Many critics, though, have noticed a particular Irish character in his writing. Sternlicht, a critic, points out that, like Oscar Wilde (a writer, who like Shaw, was born in Dublin, Ireland) Shaw had a distinctively Irish wit (19-20). The theatre critic Christopher Innes observes how living and working in England, while always aware of his Irish heritage, gave Shaw a unique perspective, and that “this independent perspective gave his critique additional point” (Innes, 2010).

Thus many critics are of the view that his Irish heritage gave Shaw a unique perspective on British society which made it possible for him to view its social problems from a new angle.

3. Bernard Shaw as Dramatist

"The twentieth century is one of the most active and thrilling periods in English play, rivaling Elizabethan theatre in thematic scope and creative ambition," writes theatrical critic Innes (2002). (1). This remark exemplifies the breadth of issues and artistic experimentation seen in twentieth-century British play. Bernard Shaw, J. M. Synge, Sean O'Casey, T.S. Eliot, Harley Granville-Barker, John Galsworthy, and Noel Coward were among the leading British dramatists of the early twentieth century. Shaw's work, according to Innes (2002), is the start of modern British drama: "any study of modern English dramatists must begin with Shaw's work" (8).

4. Shaw's Plays

Bernard Shaw has been dubbed "the finest dramatist in the English language since Shakespeare" by several commentators (Sternlicht 23). *Immaturity*, *The Irrational Knot*, *Cashel Byron's Profession*, and *An Unsocial Socialist* were among Shaw's early works, as were music and theater criticism and novels. Shaw's early attempts at creative writing were unsuccessful, but they foreshadowed many of the themes that would later appear in his dramas.

Shaw was a prolific writer who authored more than fifty plays over the course of his sixty-year career, many of which are still read, performed, and discussed today. *Widower's Houses* (1892), *Arms and the Man* (1898), *Mrs. Warren's Profession* (1898), *You Never Can Tell* (1898), *The Devil's Disciple* (1901), *Caesar and Cleopatra* (1901), *Man and Superman* (1903), and *The Devil's Disciple* (1901) are among them.

John Bull's Other Island (1904), Major Barbara (1907), The Doctor's Dilemma (1908), Getting Married (1910), Androcles and the Lion (1912), Pygmalion (1913), Heartbreak House (1919), Back to Methuselah (1921) Saint Joan (1929) and The Apple Cart (1929). Some of his plays were published in collections such as Plays: Pleasant and Unpleasant (1898) and Three Plays for Puritans (1901). His prose writings include The Quintessence of Ibsenism (1891), The Perfect Wagnerite (1898), Common Sense About the War (1914) and The Intelligent Woman's Guide to Socialism and Capitalism (1928).

5. Shaw and Ibsen:

Shaw found British theatre to be lifeless and uninspired at the end of the nineteenth century. Shaw was already "voicing his frustration with the artificiality of the London theatre and asking for the staging of plays dealing with modern social and moral problems" as a theatre critic in his early years (Drabble, 1993: 892- 893). Bernard Shaw was heavily influenced by the work of Norwegian dramatist Henrik Ibsen in his attempt to change British theatre. Shaw's long theatrical career is marked by the spirit of Ibsen, according to Andrew Sanders in A Short History of English Literature (478).

"He took Henrik Ibsen's concept of the thesis play, in which a societal problem is presented for examination by the society itself, represented by the middle-class audience," Sternlicht says. He used the premise in comedies that were full of wit, smart situations, and great language" (Sternlicht 4). The 'thesis play,' also known as the 'problem play,' first originated in France in the work of Emile Augier and Alexandre

Dumas fils, who used the theatre as a platform for moral and social reform in response to the hollow romantic theatre of the nineteenth century. In Henrik Ibsen's plays, such as *The Pillars of Society*, *Ghosts*, *A Doll's House*, and *An Enemy of the People*, the 'problem play' gained creative perfection.

Ibsen's style of opposing "outmoded societal conventions, supporting individual virtue over the conventional traditions of marriage, politics, and business" impacted English playwrights such as Henry Arthur Jones and George Bernard Shaw (Hochman, McGraw-Hill Encyclopaedia of World Drama). The 'well-made play,' a type of drama based on a traditional framework and artificial norms, dominated nineteenth-century European drama.

According to Shaw, Ibsen's technical improvements include 1) making conversation the fundamental aspect of a play and 2) making ordinary people the characters and their life conditions, the dramatic happenings, thus eliminating the unreal characters and unreal situations of a well-made play. Shaw was a harsh critic of the 'well-made play,' accusing practitioners such as Scribe, a French dramatist, of focusing on the mechanics of playmaking at the expense of honest characterizations and serious content. (www.britanica.com). It was centered on "unreal characters and unlikely circumstances," he believed, but Ibsen's issue play switched the attention to "serious material" and the challenges we face in society today. According to Innes (2002), Ibsen's key innovation, in Shaw's opinion, was that he changed the typical structure of the well-made play, which is like this: exposition complication crisis denouement. Ibsen replaced the denouement with discussion (19).

According to Innes (2002) Shaw's *The Quintessence of Ibsenism* marks the beginning of modern British drama, and the point where traditionalist drama gave way to modern drama. He says :

“The ferment of the modern era was already present in the final decade of the nineteenth century. Issues like women's rights or class justice, which have become major contemporary themes, were already finding reflections on the stage. The year 1890 marks the beginning of modern drama in England, as the date of Bernard Shaw's lecture on 'The Quintessence of Ibsenism'. This can be seen as the watershed between traditionalist and modern perspectives, with its call for a revolution in the nature and function of the dramatic experience” (8).

Shaw's drama, as well as his writings on theatre, are extremely significant, as they mark the beginning of modern drama in England.(www.britanica.com).

Chapter Two

Arms and the Man Play Summery and Analysis

Shaw's literary works in British culture are all considered to be part of a new movement in the nineteenth century since they all feature concepts about human liberty. Shaw's plays are known as "dramas of ideas" because his main goal was to transmit concepts to the audience rather than present a plot. The film *Arms and the Man* addresses society's flaws. Shaw strives to bring all of humanity's troubles together in the first act and display them to the audience/readers (Baker, 2002: 28)

The play is set during the brief Serbian and Bulgarian conflict of 1885. As the model of the scenario, Shaw's buddy Sidney Webb arrived with the news of the war. Shaw was present at the time of the reading room in British Museum when he selected Serbia and Bulgarian war as the setting for his play *Arms and the Man*. The main character of the play is a Swiss Professional soldier named captain Bluntschli, The title of the play is derived from the ancient epic poem Virgil. Shaw chose the first line of the poem *Aeneid*: "Of arms and the man I sing" (ibid, 2002: 29) .

The title of the play is ironic and it is contrary to that of *Aeneid*, because *Aeneid* in the epic is proud and glorified the hero, but Shaw in the play used the anti-hero or runaway soldiers or known as a "chocolate-cream soldier" in the play (Shaw, 1946. Act I p. 29). *Arms and the Man* depicts the historical events of the war between two-neighboring countries. The war happened in Slivnitsa near the Bulgarian capital in 1885. Bulgaria and Eastern Rumelia, which was commonly Bulgarian, declared their unification in 1885, against the will of the Great European Powers,

particularly Austria. Serbia utilized the misrepresentation of a border to attack Bulgaria (Yeats, 1990: 58) .

The Serbians had advanced weapons however as in Shaw's form, they had trouble with their gun. They also underestimated the Bulgarians and used mostly young staff. Bernard Shaw demonstrates them fleeing as Bluntschli did. The Russian officers permitted the Bulgarian officers like Sergius and Petkoff to direct the war. They were not as experienced as the Russians, but rather they had strong patriotism and morale. Shaw marks Petkoff's opinion that without the involvement of the Great Powers, the Serbs and Bulgarians would not know how to battle. In the past, the Serbs and Bulgarians struggled on the same side against their enemies, but the Serbian fighters were deceived into fighting against former partners. Austria interfered after Slivnitza, forbidding more battle. The Bulgarian victory established the unification question and increased the respect of Bulgaria, since the Serbs had not before known defeat (Ibid, 1990: 59)

Bernard Shaw used Bulgaria as a symbol of the backward state desire to connect with the family of the modern European nations. Shaw does, in any case, draw out the political difficulty of such a nation as Bulgaria, battling for its personality among the greater, modernized countries. Petkoffs and Sarnoff, needing to be thought progressed, embrace the way of life of remote nations that do not legitimately instruct the general population. Saranoff wastes his time attempting to be Byronic, and Catherine concentrates on having an electric bell. This same marvel is still seen today when poorer countries imitate what is prominent in wealthier nations. (Stafford, 2013: 45).

The time and the plot of the play are attractive and easy to follow. The drama is in three Acts which all are located in Riana's house. The first movements are in Riana's bedchamber between her and the man, Bluntschli. Their conversation shows their opposite ideals about war. Bluntschli has different thoughts about war between countries; his own ideal is that each country and the army in the battle will fight for their powers. Raina soon knows that her ideal is wrong about war and moved to her fugitive soldier. Because before seeing the fugitive soldier she thought that her fiancée „Sergius“ was born with courage, especially her father Petkoff, who served his country and connected with the issue of nationalism. The time setting in the play is in good situation for gaining result to the viewer or readers. Shaw's *Arms and the Man* is a comedy about behavior and other Victorian traditions. *Arms and the Man* is the best example of Victorian literature (Stenlicht, 2005: 78)

The play was presented to the British people in 1894. It is one of the *Plays Pleasant Volume* with other Shaw's plays, such as *You Never Can Tell*, *Arms and the Man*, *Candida*, *The Man of Devils*. The most fascinating thing about *Arms and the Man* are the comic elements; it manages a few political and social issues privately. The class conflict is the top idea of *Arms and the Man*; however as opposed to making the reader or audience aware of them, he presents interesting things and makes one think about these issues after the laughing. Not like different plays of the time, *Arms and the Man* did not look to just engage a group of people with considerate cleverness. Instead, Shaw tried to uncover most problems of the day that are begging to be addressed in an attractive configuration in the comic drama. This is a symbol of Shaw's creativity as he mentioned,

what is the utilization of script plays, or composing anything, if there is not a will which at long last forms bedlam itself into a race of divine beings (Peters, 1996) .

Last point is, the play Arms and the Man shows the high standard of living between two idealistic couple in the bright time of the Bulgarian war. Riana acts as a queen, noble-woman, from the high class. However, Sergius appears as a brave, chivalric soldier in the battlefield (Hasim, 2015).

Chapter Three

1. Riana's Character, in Arms and the Man, is Interesting

1.1 Raina's ideas about soldier and the war

Raina, like her father and Sergius, had been thinking about war before she met Bluntschli. She imagined the soldier as a warrior who would fight valiantly against the enemy in order to save his own nation. She received this oversimplified impression from the literature she used to read, as well (Abrams, 1986: 1759)

Raina: Well, it occurred to me just as he was holding me in his arms and staring into my eyes that perhaps our heroic notions arose from our shared love of Byron and Pushkin, as well as our enjoyment of the opera that season in Bucharest. Real life is rarely like that—indeed, it was never like that as far as I was aware at the time.

(Remorsefully.) Only think, mother, I doubted him:

I wondered whether all his heroic qualities and his soldiership might not prove mere imagination when he went into a real battle. I had an uneasy fear that he might cut a poor figure there beside all those clever Russian officers. (Act I, p. 10)

1.2 Raina's pride regarding her family's wealth

Raina was ecstatic about her family's fortune. Her father rose quickly through the ranks of the army, not because he was dedicated to his job, but because of his family's reputation as the wealthiest in town. Raina, like her father, was pleased to be a member of the Petkoff family, the town's

wealthiest family. She boasted arrogantly that she has a library in her home and that her family is the only family in town with a library (Nabb, 2003: 5).

Raina : Do you know what a library is?

Man : A library? A roomful of books.

Raina: Yes, we have one, the only one in Bulgaria.

Man : Actually a real library! I should like to see that.

Raina: (affectedly) .I tell you these things to shew you that you are not in the house of ignorant country folk who would kill you the moment they saw your Servian uniform, but among civilized people. We go to Bucharest every year for the opera season; and I have spent a whole month in Vienna (Act I, p. 23).

1.3 Raina's uneasy appearance regarding the issue of saving Bluntschil

Raina was enraged when Sergius mocked her and teased her about saving an enemy soldier by keeping him in her chamber. Sergius, on the other hand, had no idea that the girl who spoke was Raina. Raina was also unable to inform him that she was the one who had rescued Bluntschli. She mocked Sergius, claiming that his life in the camp had made him harsh, in order to mask her nervous appearance (Ward, 1954: 88).

Sergius : (with bitter irony). Oh, yes, quite a romance. He was serving in the very battery I so unprofessionally charged. Being a thorough soldier, he ran away like the rest of them, with our cavalry

at his heels. To escape their attentions, he had the good taste to take refuge in the chamber of some patriotic young Bulgarian lady. The young lady was enchanted by his persuasive commercial traveller'smanners. She very modestly entertained him for an hour or so and then called in her mother lest her conduct should appear unmaidenly. The old lady was equally fascinated; and the fugitive was sent on his way in the morning, disguised in an old coat belonging to the master of the house, who was away at the war. Raina : (rising with marked stateliness) Your life in the camp has made you coarse, Sergius .I did not think you would have repeated such a story before me". (She turns away coldly.) (Act II, p. 35)

When Raina's mother mentioned the girl who saved an enemy soldier during the war, she became enraged. After hearing that she was avoiding the subject because she didn't want her father and fiancé to know that she was the one who saved the enemy soldier, I decided to investigate further. Bluntchli: Sergius and Petkoff then continued their discussion on this subject. She can't help but convey her anxiety that her father and fiancé will soon cover up that she is the daughter in question by ridiculing her mother and calling her a "little beast."

Catherine : Imagine their meeting that Swiss and hearing the whole story! The very first thing your father asked for was the old coat we sent him off in. A nice mess you have got us into!

Raina : (gazing thoughtfully at the gravel as she walks). The little beast!

Catherine :Little beast! What little beast" ? (Act II, p. 42)

Raina's feelings of guilt about the lies she told for Bluntschil Raina felt herself as a guilty person when she said lie to the officer that she did him in her room. She didn't able to stay calm as she did lie twice during her life and remarked that it is so hard for a girl to say some lies (Wells, 1928: 145)

Raina : Gratitude! (Turning on him.) If you are incapable of gratitude you are incapable of any noble sentiment. Even animals are grateful. Oh, I see now exactly what you think of me! You were not surprised to hear me lie. To you it was something I probably did every day— every hour. That is how men think of women". (She walks up the room melodramatically.) (Act III, p. 54)

After that Raina got angry towards Bluntschli when he did mock at her that she cannot be a person to believe.“

Bluntschil : (dubiously). There's reason in everything. You said you'd told only two lies in your whole life. Dear young lady: isn't that rather a short allowance? I'm quite a straightforward man myself; but it wouldn't last me a whole morning. straightforward man myself; but it wouldn't last me a whole morning.

Raina : (staring haughtily at him). Do you know, sir, that you are insulting me" ?(Act III, p. 54)

1.4 Raina's anger towards Sergius

Raina witnessed Sergius mocking Louka, her maid, on his visit to her. She watched the scenario from the window and became enraged with Sergius, but she managed to control her rage. And she did watch the

sequence with Sergius and Louka where she suspected Sergius of cheating on her. But she only inquired if he was flirting with Louka, to which Sergius replied that he wasn't. Raina didn't want to fight Sergius because they had been separated for a long period. As a result, instead of disputing over Louka, she acted romantically toward Sergius (Abrams, 1986: 1762).

Raina : I'm ready! What's the matter? (Gaily.) Have you been flirting with Louka?

Sergius : (hastily). No, no. How can you think such a thing?

Raina : (ashamed of herself). Forgive me, dear: it was only a jest. I am so happy to-day". (Act II, p.41)

Raina : Who then? (Suddenly guessing the truth.) Ah, Louka! my maid, my servant! You were with her this morning all that time after—after—Oh, what sort of god is this I have been worshipping! (He meets her gaze with sardonic enjoyment of her disenchantment. Angered all the more, she goes closer to him, and says, in a lower, intenser tone) Do you know that I looked out of the window as I went upstairs, to have another sight of my hero; and I saw something that I did not understand then. I know now that you were making love to her.

Sergius : (with grim humor). You saw that? Raina : Only too well".(She turns away, and throws herself on the divan under the centre window, quite overcome.) (Act III, p.65)

Finally Raina didn't able to resist herself from telling about the incident between Sergius and Louka. Therefore she told him everything that she saw Sergius flirting with Louka.

Conclusion

Raina Petkoff is the female protagonist in this drama, and she has a stereotypical view of battle and heroism. She received this notion from her father, her fiancé Sergius, and the books she read when she was younger. Raina was her father's lone favorite in the Petkoff family. She also acted like her father's puppet. Raina's internal struggles between her Id, Ego, and Superego, as well as her dissatisfaction in Sergius, forced her to rethink her own viewpoints. She has gone through a typical transition in her concept of love as a dramatic character in the play.

Raina Petkoff's stereotypes about war and heroes were altered after meeting with Bluntschil. Following the foregoing discussion, it has been declared that the characteristic change of Raina Petkoff is the main theme where one can see the evidence are the connection between the elements of structure and the psychoanalytical elements of the play.

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